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ing thus have said that the plant is too expensive and the output too limited. "In vain," he says, "we proclaimed that we were not a factory and therefore, not under the laws of factories." This is a nice distinction. Obviously the question follows, "If not a factory, what then?"

The answer is found in the report of the Secretary, Mr. C. Grant La Farge, who after referring to the conditions of the times and emphasizing our duty as he sees it of "keeping our heads cool, our hearts warm, our courage unimpaired" and thus going on with our work, says: "The work of the Academy at a moment when the world is in the agonies of devastating war, is a work of constructive civilization." Surely it is this both in times of war and peace, and for such work it is impossible to keep a balance sheet, as the items on the credit side can never be accurately reckoned in figures.

NOTES

An exhibition of Antique Oriental Rugs and Period Furniture was held in the Detroit Museum of Art from March 5th to 31st. There were eighty-seven rugs lent for the most part by private collectors, among whom may be mentioned Mr. C. F. Williams of Norristown, Pennsylvania and Mr. Charles L. Freer, of Detroit, who are recognized as the leading American authorities on antique Oriental rugs and Chinese art, respectively.

The furniture of which there were sixty-nine exhibits, represented the Gothic and Renaissance periods of Italy, France, Germany and England; the French periods of Louis XIV, XV, and XVI, Directoire and Empire as well as the Georgian period in England, from which our Colonial styles were directly derived. These exhibits were also invited on account of their artistic distinction, in each instance showing good line as well as excellent craftsmanship. They were also lent by manufacturers and private owners.

Acknowledgment is made in the well printed and attractively illustrated cata-

logue of indebtedness to Mr. Vincent D. Cliff of Detroit for selecting the rugs exhibited and for preparing the descriptions for publication in the catalogue, as well as for assistance in installation; to Mr. Arthur L. Jaeger, of the William Wright Company, for expert advice in arranging and cataloguing the period furniture; to Mr. Clarence Whybrow, of New York City, for advice as to period furniture and for various loans, as well as to Mr. A. W. Andrews and numerous others who rendered valuable assistance both by making contributions and by giving advice.

Two views of this exhibition are given on the page 236.

TWO NOTABLE EXHIBITIONS AT THE PHILADELPHIA ART CLUB

The Art Club of Philadelphia recently held two noteworthy exhibitions. The first, which opened on February 21st and continued until March 5th, was of oil paintings by the artist members of the club, and comprised fifty-nine works; the second was the Twenty-first Annual Exhibition of Oil Paintings held under the auspices of the Art Club. The Members' Exhibition was one of purely American art, somewhat uneven in quality, the only requirement being membership in the Club, and at least one picture by each artist wishing to exhibit being invited by the Committee. The largest canvas shown was Leopold G. Seyffert's "Study in Blue and Gray" which occupied the position of honor in the gallery, the sinuous figure of a young woman in semitransparent drapery of subdued coloring giving real distinction to the work. William M. Chase contributed a portrait of his son "Master Roland Dana Chase"; an excellent bit of character painting in his head of an "Old Fisherman," and one of his inimitable still life subjects, "Deep Sea Cod." Wm. M. Paxton revived the memories of the early '70's in his quaintly costumed figure in "The Front Parlor"; and Adolphe Borie's pretty girl "At the Window" likewise deserves especial mention. Edward W. Redfield contributed three works, two of them snow landscapes, "The Green Sleigh" and "The Valley in Winter," and the third a very delightfully free, boldly brushed canvas entitled "Stover's Mill."



HAULING LOGS

PAUL KING

The brothers Alexander and Birge Harrison showed capital moonlight scenes on the beach, on the river, and in Venice; and Emil Carlsen contributed two excellent little canvases, "The Canal" and "Woods-Interior." As the Twenty-first Annual Exhibition of the Philadelphia Art Club followed so closely the Members' Exhibition it was feared that there would be some difficulty in assembling a creditable collection, but this did not prove the case, as a glance at the show demonstrated. Portraits by Henry R. Rittenberg, and Benedict Osnis were among the best these painters have done recently. Wm. H. K. Yarrow exhibited "Yellow Box," a well studied female figure in a black street costume; Childe Hassam exhibited a poetic fancy entitled "The Siren's Grotto," beautifully atmospheric in the filtered light of a rocky chasm; Louis Kronberg presented his canvas "Grandmother," in which a youthful ballet girl

is receiving the finishing touch to her costume before the grand entree on the stage; Paul King showed two pictures, "Hauling Logs" and "Midsummer"; and Miss Mary Butler contributed some wonderfully realistic views of the Isle of Arran. The Gold Medal of the Art Club was awarded to Joseph De Camp for his painting entitled "Silver Waist" in the exhibition of oils by the Artist Members of the Club; a second Gold Medal was awarded to Leopold G. Seyffert for his portrait of "Miss Josephine Dodge" in the Twenty-first Annual Exhibition. Honorable mention was awarded to Charles S. Corson for his landscape entitled "August Morning."

E. C.

FROM
PARIS

According to *Les Amis de Paris* one of the Museums of Paris which has been closed since the beginning of the war is to be